

CATHOLIC THEATRE

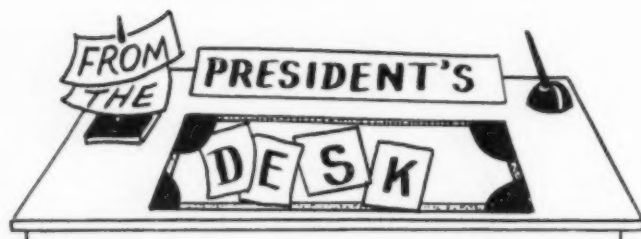
PUBLISHED MONTHLY, OCTOBER THROUGH MAY, BY THE NATIONAL CATHOLIC THEATRE CONFERENCE



END-OF-YEAR REVIEW

A sample of what to expect from Villanova's actors at the Notre Dame Convention this summer is indicated by this scene from their arena production of **The Inspector-General**. Richard Duprey directed. At Notre Dame they will produce **The King's Standard**.

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As we fold the covers of CATHOLIC THEATRE for another scholastic year, we are keenly aware that Conference activity will not be ending but will be rushing on to its biennial climax of activity—that event which is so focal in our thinking and so joyful and beneficial in its realization—the Convention. The Notre Dame setting is superb; the addition of McLaughlin Auditorium at St. Mary's College for our major productions is an exciting new feature; and the Convention Chairmen and their committees have been planning the sort of program that makes one year for August to roll around as quickly as possible.

I have had occasion to note during the past two years that our most active groups and the groups most keenly attuned to national programs are usually the groups which have been in evidence at the national Conventions. There is no substitute for what Father Nagle has dubbed our "clambake" in giving one that thrilling sense of national unity and dedicated purpose, that glowing sense of pride in the achievements of Catholic theatre, and the eager longing to be able to contribute more actively and articulately toward the vital educational and apostolic work of creating a theatre worthy of Christ.

How good it is also to have names suddenly become faces, to meet the exciting personalities of the Conference, to talk shop with like-minded people for three glorious days. Although I think that anyone interested in theatre is born with a spot-

light in one eye and a liberal dash of stardust in the other, to me it means far more to meet my colleagues than the guest stars who float in and out of the Conventions. Not least among the blessings of my life are the fast and enduring friendships begun at the Conventions and continued by working collaboration in the interim years.

Speaking of things that get in your eye, I am reminded of an old ballad line: "the tear blinded his eye." For me the Convention will also ring down a curtain on the present administration. Despite the strain and tensions of keeping the family happy during the past two years, I can honestly say that these have been two of the happiest years of my life. Very much of that joy and gratification has come from my colleagues on the Board, my associates manning the editorial positions and the numerous committees and special assignments. To these stimulating colleagues and good friends I say for myself and for all—congratulations on the marvelous work accomplished and endless gratitude for the warmth of your friendship.

At the same time I am overjoyed at the splendid team assembled for the new Board which will carry on, I am sure, with the same earnest resolve and spirited elan as its predecessor. We are honored and happy to have these leaders of Catholic theatre at the helm.

But I must save my gratitude to the membership until we all—dear friends and associates—meet in August.

God bless you. See you at Notre Dame!

Faithfully in St. Genesius,

Father Gabriel, S.D.S.

Rev. Gabriel Stapleton, S.D.S.
President.

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WE GET LETTERS...

To The Editor of Catholic Theatre:

Well, here they are compiled, sorted, and listed, the gripes, compliments, and suggestions of the Genesians of Holy Angels Academy . . . Most of our gripes are probably unneeded; our compliments insufficient; and our suggestions, impossible; but please, bear in mind that none of us are very experienced in magazine-editing, and are sending you these with the intention of helping, not hindering.

Who is this magazine for anyhow? We'll start with that . . .

Dear Genesians:

. . . The answer to that is in the title of our organization: the National Catholic Theatre Conference. It is for a priest in the deep south—in the center of an area violently non-Catholic and even anti-Catholic—trying to keep together a community of Catholics by theatricals of quality. It is for a nun in the far Northwest and her students who wrote recently that they are "going out of their minds" trying to generate local interest in Catholic theatre. It is for a man in the Middle Atlantic states who works all day selling insurance, and who sits down in the evening and tries to write Catholic plays with his children around him, because he owes it to his God to develop what talents the good Lord has given him to his fullest capacity.

It is for all these people: college students and professors, working playwrights and community theatre people, nuns trying to make theatre live on impossible budgets or in the heart of a region anti-Catholic (and there are such places). It is not exclusively for high school students no matter what portion of our membership is high school students. I have tried in conscience to keep the magazine universally Catholic and completely national.

. . . But . . . there's nothing of too much interest to our age group in it, is there?

Perhaps, then, your interests are a little narrow. Have you no kinship with the priest I mentioned? Are you not interested in the quality and experiments performed in Catholic college theatre? Then, where will you continue your education? Or say you don't go to college. Will your experience in theatre just dry-out? Will you be active in catholic community theatre? What will you know of it? . . . As love enlarges the soul, so experience enlarges the intellect. The more you know, the better men and women you will be.

One thing (we like to see) are pictures, pictures and more pictures . . .

I agree with you that pictures are excellent. But there is some information for you: the cover plate on CT's new format alone costs almost \$25.00. Each profile cut (pictures in outline form) doubles the price of the picture. The cuts cost on the January issue was \$200 by itself. In eight issues that would be run over \$1600. Where will we get that money?

What about an occasional change in color or design?

I frankly hesitate to change the color from red-and-white because those are the Conference's colors; and that red reminds me always that Genesius paid with his blood for the birth of a Catholic theatre.

On the lighter side, the red also reminds me of the financial state of the publication from running so many pictures in the January issue . . .

We were all extremely interested in your calendar of college productions. Why not something on this order for high school theatre?

I think the college calendar was excellent, too; and I, too, would like to see something similar for high schools . . . but it is no easy task. To compile that calendar, Sister Mary Olive sent inquiries to over 200 colleges, and about twenty answered . . .

. . . Whether or not you are able to use some of these ideas we will continue to read Catholic Theatre and to recognize and respect the wonderful work you are doing . . .

Your opinions are important to me . . . I have a moral obligation to keep the magazine as a voice for all the membership . . . Your letter shows that you are not afraid to be open in your criticism and your enthusiasms. God bless you for that interest . . .

THE GENESIANS

THE EDITOR.

In January, the editor received an open letter from the Genesians of Holy Angels Academy, Minneapolis, in which they outlined their opinions and asked several questions concerning this publication. The editor answered the letter with another open letter; and the Genesians have now written requesting that certain portions of this correspondence be printed for all the membership of NCTC who must have asked these questions themselves in the past. The editor agrees and hopes that this may be the beginning of more discussion in these pages concerning the Conference.

THE CONVENTION!

HIGH SCHOOL PROGRAM

TUESDAY, AUGUST 18: Pontifical (Low) Mass Celebrant: Bishop Pursley, Sermon: Bishop McDonnell—"A Playwright Presents": Luella McMahon, Eveleth, Minnesota; Chairman: Sister Marie Therese, S.S.M., Dallas Texas; Secretary: Sister Mary Gabriel, N.D., Notre Dame Academy, Omaha, Neb.—Films (Marcel Marceau)—"Arena Theatre"—Sister Judine, Aurora, Illinois; Chairman: Sister Maria Pius, C.S.J., St. Margaret's Academy, Minneapolis, Minnesota—"Diction — The High School Route", Father G. Kernan, Wheeling, West Virginia—"Blueprints of Acting" Sister Barbara Ann, O.S.B. Bismark, North Dakota; Mr. Wallace Smith, Evanston, Illinois; Sister Rose Terrance, O.P., Detroit, Michigan; Chairman: Rev. A. J. LaFleur, Tulsa, Oklahoma; Secretary: Sister Mary Charles, O.S.U., Toledo, Ohio.

WEDNESDAY, AUGUST 19: "Acting": Teddy Marie Handfield or Bill Callahan, Chairman: Sister Mary Edward, O.P., San Francisco, California; Secretary: Brother Roger, F.S.C.—Memphis, Tenn. — "Readers' Theatre H.S." Miss Helen Irwin, Breensburg, Pennsylvania—General Session—"Chamber Theatre Lecture Demonstration" Mr. Robert Breen; Chairman: Sr. Marie Aucilla, West Hartford, Conn.; Secretary: Sr. Jeanette, O.S.B., Mt. Murty College, Yankton, So. Dak.—"Dancing on the Green"—Mrs. Rose Chiazza, Wheeling, West Virginia; Chairman: Sister Mary Immaculate, S.S.J., Wheeling, West Virginia — "Resource Meeting of High School Directors": Fr. R. Neevan, S.J., Sr. Gertude, S.C.N.—Bainbridge, Mo.; Sr. Terrence, O.S.B., Cathedral, Duluth — One-Act Plays: Chairman: Mr. John Crocker, S.J., West Baden, Indiana; *Aria de Capo* Mr. Emile McAumy, S. J., St. Louis University Prep, St. Louis, Missouri; *Pedlar's Progress*, Mrs. Laurette Engler Kittler, St. Gregory's High School, Chicago, Illinois; Father Griffin, Buffalo, N.Y.

THURSDAY, AUGUST 20: Make-Up Demonstration: Mr. Alvin Cohen, Paramount Enterprises, New York City; Chairman: Sister Marie Celine O.S.C., St. Mary's Academy, Notre Dame, Indiana — "Technical Know-How": Grand Lighting Company—Musical—John Crowley—Puppets, Notre Dame, Indiana—"Chamber Theatre": High School Demonstration; Sister Susan, S.S.N.D. and Students, Academy of Our Lady, Chicago, Illinois; Chairman: Sister Carlos, R.S.M., Secretary: Rev. Wilber Wilczek, Weber High School, Chicago, Illinois: "Choral Speaking": Dr. Charlotte Lee, Evanston, Illinois; Chairman: Father Fahey, O. Carm., Joliet, Illinois; Secretary: Sister Marie Consolata, S.V.M., Dubuque, Iowa—"Stage Photography", Mr. William Laux, Chicago, Illinois; Chairman: Brother Remigius, C.S.C., Catholic Central, Monroe, Michigan; Secretary: Sister Helen Bertille, St. Joseph Academy, Tucson, Arizona—Banquet—Candlelight Procession and Benediction — Variety Show or Starlight Theatre; Sister Honora, O.P., Sister Margaret Mary, F.S.P.A.

Pre-registration MUST be in by June 1st. Hurry, Hurry, hurry! The summer is almost upon us. See you at Notre Dame.

COLLEGE PROGRAM

The following tentative program for the college divisions at the biennial convention at Notre Dame has just been released. Pre-registration must be in by June 1st!

MONDAY, AUGUST 17: General Session St. Mary's Notre Dame O'Laughlin Auditorium; Keynote Address: Reverend Gabriel Stapleton, S.D.S., Sister M. Madeleva, C.S.C., Reverend Hesburgh, University of Notre Dame—*The Matchmakers*, Director: Father Anthony Zoghby, Community Theatre, Mobile, Alabama.

TUESDAY, AUGUST 18: Pontifical High Mass, Celebrant: Bishop Pursley, Sermon: Bishop McDonnell; "Symposium on Directing": Charles Costello, Marycrest College, Davenport; Carmelita Schmelig, Fontbonne College, St. Louis; Ruth Klein, Brooklyn College—Production Styles "*Chanticleer*", Sister Mary Olive, S.P. St. Mary of the Woods, Indiana; Chairman: Sister Marita, S.L.; Webster Grove College Secretary: Sr. Mary Jean, St. Mary's College, Omaha—"The Answer for Community Theatre"—John Wray Young, Margaret Mary Young—"Teaching Acting Techniques" Greek: Sister Marie Carol, O.P., Barry College, Detroit; Shakespearean: James Foote, Mercy College, Detroit; Moliere: Sister Michael Ann, Salina, Kansas; Modern: Sister Gregory, O.P., Rosary College, River Forest—Chairman: Sister Ernesta, Boston, Mass.; Secretary: Sister M. Coronata, C.S.C.—Puppets: Chairman: Sr. M. Romon, S.S.N.D., Mt. St. Mary College, Milwaukee; Secretary: Sr. M. Columbiere, I.H.M., Detroit; Mr. George Latshaw—General Session; *Noh Plays* Miss Anna Helen Reuter, Immaculata High School, Chicago, Illinois; *The Doctor in Spite of Himself*, Reverend Gabriel Stapleton, S.D.S., St. Mary's High School, Lancaster, New York.

WEDNESDAY, AUGUST 19: "Career and Guidance in Theatre"—Chairman: Sister Elizabeth Seton, O.P., St. Mary of the Springs College, Columbus, Ohio; Secretary: Sister Marion Rita; Education: Sister Mary Jeanette, B.V.M., Mundelein College, Chicago, Illinois; Television: Fran Allison and Sister Rosalie; Technical: George Patterson—"Approach to Diction", Rev. G. Kernan, S.J. — Wheeling, West Virginia; Chairman: Sister Mary Donatus, I.H.M., Immaculate College, Philadelphia; Secretary: Sister Venard, O.S.F., Alvernie College, Milwaukee, Wisconsin—"Chamber Theatre": Lecture Demonstration, Mr. Robert Breen Northwestern University — Chairman: Sr. M. Ancilla, St. Joseph's College, West Hartford, Conn.—"Program of Dance Mimes"—Marta Becket, New York; Chairman: Sister Mary Auila, I.H.M., Marygrove College, Detroit; Secretary: Sister Marcia, F.S.P.A. Aquinas High School, La Crosse, Wisconsin—"Resource Meeting for College Directors"; Mother Margaret O.S.U., New Rochelle; Mother Maguire, R.S.C.L., Don Waters; Sr. M. Xavier, B.V.M., Clarke College, Dubuque; Catherine Geary—Leader: Rev. Robert A. Johnston, S. J., St. Louis University — Secretary: Sr. M. Leandra, O.S.F.,

(Continued on Next Page)

MOLIERE MADNESS . . . a scene from "A Doctor In Spite of Himself" to be presented at the Notre Dame Convention by the Queens' Players of St. Mary's High School, Lancaster, New York.

The King's Standards—Director: Richard Duprey, Villanova University, Philadelphia, Pennsylvania.

THURSDAY, AUGUST 20 "Dramatic Criticism"—Chairman: Sister Mary Dolorita; Secretary: Mrs. Bujarski; Mrs. C. Wyatt, *The Catholic World*; The Rev. Rover, O.P. Catholic University; Mr. John Gassner, Yale University; Rev. Owen Bennett, St. Anthony's-on-the-Hudson, Rensselaer, New York — "Interpretation Specialists" — Chairman: Brother Giles, O.S.F., Brooklyn, Dr. Charlotte Lee, Northwestern University, Evanston, Illinois; Dr. Lamont Okey, Michigan University, Ann Arbor, Michigan; Dr. Josephine Callan, Catholic University, Washington, D.C.; Sr. St. Armond, C.S.C., Manchester, N.H.—"Reader's Theatre": Miss Helen Irwin, Seton Hill College, Greensburg, Pennsylvania — "Split-Level Entertainment": Gian Pace — Dick Dunham, Merry Wanderer's Children's Theatre, New York; Chairman: Sister Mary Felice, C.S.J., St. Theresa's College, Kansas City, Missouri—"The Playwright's Circle"—Chairman: Sister Mary Emmanuel, Gwynnedd Valley, Pennsylvania; Rev. Urban Nagle, O.P., St. Mary of the Springs College; Sister Marcella Marie, St. Theresa's College, Kansas City; Miss Natalie White, Wheeling, West Virginia; Mr. George Herman, Clarke College, Dubuque, Iowa; Donald H. Dickenson, Loyola University, Chicago; Secretary: Sister Rita Catherine, S.C.M.—Banquet-Celebrities—Benediction at the Grotto — *The New Canticle* Dance Drama, Sara Lee Stadelman, Director; Mercy College. *Roswitha Play*—Sister Mary Marguerite, R.S.M. Director and Translator, Mercy College, Detroit.

The tentative program for the high school divisions at the convention assumes that both high school and college divisions will meet for certain of the General Assemblies listed above. In addition to these General Assemblies, the high school divisions will have their own separate program.

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PLAYS Magazine is offering \$750 in cash prizes for original one-act plays suitable for young players. Winning plays will be published and other entries may be purchased for publication at regular rates. For further information write Contest Editor, PLAYS magazine, 8 Arlington Street, Boston 16, Massachusetts.

Seattle Junior Programs, Inc., will sponsor their 15th annual play competition this year with \$800 in prizes for original plays for children. Judges are Sara Spencer, Kenneth Carr, and Paul Kozelka. For further information, write Seattle Junior Programs, Inc., 821 East Thomas Street, Seattle 2, Washington.

The Nebraska Masquers and the University Theatre of the University of Nebraska are offering \$300 and a performance for the best original full-length play. For further information write to Play Contest Committee, University of Nebraska, Temple Theatre, 12th and R Streets, Lincoln, Nebraska.

HOBBIES FOR LANGUISHING TALENTS

By John O'Connor, S.D.B.

This final article on stageable hobbies discusses ventriloquism, chalk-talks and chapeaugraphy and then summarizes other possibilities.

VENTRILOQUISM

Ventriloquism is an actor's hobby par excellence. That a ventriloquist act both for himself and for his dummy isn't sufficient; he must act the two parts at the very same time! He must show anger while the dummy laughs, courage while the dummy stutters in fear.

Dummies, of course, cost money. Though I haven't inquired for a number of years, they used to cost \$45 at the very least. This creates quite a dilemma for the beginners because he hates to spend so much money without some assurance of success, and without a dummy interest easily lags.

The best solution is to get the book *Ventriloquism for Fun and Profit* by Paul Winchell. Besides explaining all a ventriloquist needs to know, it also tells exactly how to make your own dummy, a dummy that will favorably compare with professional models. This one book is so complete that I needn't offer a single suggestion more.

CHALK-TALKS

Chalk-talks are the demonstrations given by quick-witted cartoonists. They include drawings that change radically by the addition of a few lines or by being turned upside down; drawing derived from numbers suggested by the audience or from dots placed at random by a volunteer; doodles, cartoons, caricatures, and the like.

Anyone good at drawing quickly can give successful chalk-talks provided he has something witty to say. Otherwise the audience must either wait for the drawings or share the embarrassment of a poor speaker.

Chalk-talk booklets are not too easy to find. Public libraries, magic shops, and shops for art supplies are as likely places to look as any.

CHAPEAUGRAPHY

Chapeaugraphy is the art of doing impersonations with the aid of a flat, doughnut-shaped ring of felt called a chapeau. With a little practice the chapeau can be quickly converted into almost any type of hat imaginable. This includes the sailor's, cowboy's, fisherman's, jester's, woman's and so forth. Anything from a Turkish Fez to a college mortarboard.

A good impersonator could have a field holiday with such a hat. I am recommending chapeaugraphy instead of impersonating in general because it is almost a lost art. Compared with magicians there are practically none who practice it. Also, it is an art that needs redeeming: it was originally used to make fun of priests and religious in anticlerical France.

The impersonator's big problem, of course, is keeping his material up to date. As regards the chapeau, many hat patterns described by old books must be given new names. Try *Twenty-Five Faces Under One Hat* by Hamlin. Or Scott's *Chapeaugraphy*.

Where can you get a chapeau? The magic shops are probably the best place to try. I picked one up ten years ago but can't remember where.

OTHER POSSIBILITIES

There are, of course, many other stageable hobbies than the five I have mentioned. Some, such as mind reading, escape acts, and spirit illusions, are closely associated with the realm of magic. One of them, hypnotism, tampers with free will and is therefore not a hobby to be fooled with at all. Others, such as rope spinning, imitations of birds, and memory acts, are based on some difficult or novel skill. Still others, such as various types of naturalist talks, are normal hobbies presented in demonstration and lecture style. In short, there is no limit to the possibilities—there is only a limit to the number of people with courage enough to try.

Are you now willing to turn off the T.V. set long enough to develop an entertainment skill of your own? Then allow me to give you two last pieces of advice.

The first is not to be discouraged if your first shows are relative failures. Relative failures are only natural at first, because all the preparation in the world will not tell you how your audience is going to react. Only when you have learned to keep ahead of each audience will your act begin to reflect a professional touch.

Finally, why not put your endeavors under the protection of a patron saint? Since St. John Bosco was a magician, a juggler, a tight-rope walker, and many other things besides, he is my choice by a longshot and I wouldn't trade him for a thousand others. No matter whom you choose, however, may he bring you the best of luck!

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Torrance, California

Rev. Bro. J. F. Brennan
Regina High School Theatre Guild
Regina High School
Corner Brook
Newfoundland, Canada

St. Peter High School
Sister M. John Anthony, S.N.D.
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Mount St. Mary
Sister Mary Bernice, S.M.
3756 Delaware Avenue
Kenmore 17, N. Y.

Bishop Colton High School
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Buffalo 12, N.Y.

Bishop Timon High School
Father Charles Rowley, O.F.M.
601 McKinley Parkway
Buffalo 20, N.Y.

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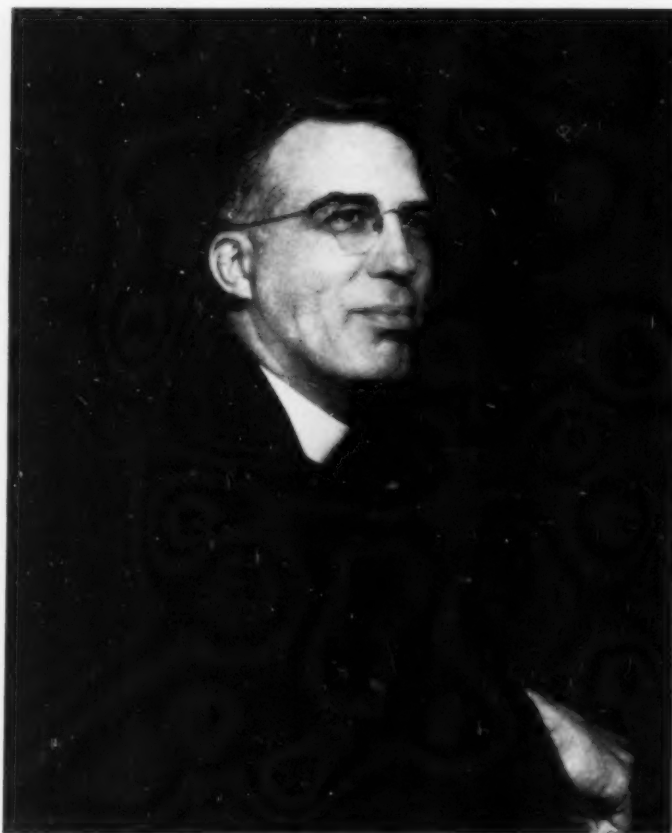
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Mt. Carmel Academy, Wichita, recently produced the folk farce, **Pierre Patelin**, to a splendid reception. Miss Carole Blitgen directed.



REV. ROBERT JOHNSTON, S.J.



GEORGE HERMAN



SR. MARY OLIVE, O.P.

THE NEW EXECUTIVE NATIONAL CATHOLIC T

The newly-elected Executive Board of the Conference of Catholic Colleges and Universities. They will take over their new duties at the biennial convention in 1951.

Sister Mary Angelita, B.V.M.

Director of Drama, Our Lady of Peace High School, Central Region for four years. President of NCTC, 1947-50; Past President AETA; Advisory Board of Performing Arts.

Rev. Gilbert V. Hartke, O.P.

Chairman of the Speech and Drama Department, the University of Notre Dame; past President of the National Catholic Theatre; sponsored tours to US military bases in Europe; Past President AETA; Advisory Board of Performing Arts.

Sister Mary Olive, O.P.

Chairman, Department of Speech and Drama, St. Mary's College; past President of the National Catholic Theatre; Advisory Member of the Catholic Playwriting Workshop at Loyola University; past member of the National Council of American Women.

Rev. Robert A. Johnston, S.J.

Chairman, Department of Speech and Drama, St. Louis University; past President of the National Catholic Theatre; Chairman, National Convention, Kansas City; past President of the National College Drama Fraternity, Alpha Gamma Omega.

Sister Mary Susan, S.S.N.D.

Director of Drama, Our Lady's Academy, Chicago; past President of NCTC; Chairman, Regional and Operating Code of the National Catholic Theatre.

George Herman

Associate Professor, Speech and Drama Department, Loyola University; playwright (30 plays to his credit) with different groups; Editor of *Catholic Theatre*; Associate Editor of the Catholic Playwrights Circle and the Catholic Play Festival.



SR. MARY SUSAN, S.S.N.D.

EXECUTIVE BOARD OF THE CATHOLIC THEATRE CONFERENCE

Conference are here introduced to the entire membership.
biennial convention.

High School, St. Paul, Minnesota. Regional Chairman, NCTC
of NCTC 1955-57; Vice President and Executive Board mem-
ber Dame Convention this August.

ment, the Catholic University of America; founder of Players,
try bases in Japan, Korea, France, Germany, the Arctic Circle;
Performing Arts, US Cultural Organization, UNESCO.

a, St. Marys-of-the-Woods College; Associate Editor of
Catholic Playwrights Circle; co-organizer of the First Catholic
; past member of the Executive Board; *Who's Who In Ameri-*

na, St. Louis University; Chairman, West Central Region
Kansas City 1957; Organizer with Dr. Earl Bach of the Na-
mma Omega; appointed AGO National Moderator 1957-59.

Chicago; Chairman of the Constitutional Revision Committee
ing Code Committee; Secretary, National Convention.

artment, Clarke College, Dubuque, Iowa; Director, actor,
erent groups around the country, including Players Incorpor-
e Editor of *Drama Critique*; Chairman of the Catholic Play-
val.



REV. GILBERT V. HARTKE, O.P.



SR. MARY ANGELITA, B.V.M.



BRO. JULIUS HERBERT, F.S.C.



DONALD HUGH DICKINSON



REV. GABRIEL STAPLETON, S.D.S.

Brother Julius Herbert, F.S.C.

Christian Brothers College, St. Louis, Missouri; promoter of the NCTC — sponsored Chicago Drama Festival; editor of NCTC High School Handbook; treasurer of the National Convention, Notre Dame, 1959; Chairman of Publicity for that convention.

Donald Hugh Dickinson

Chairman of the Department of Speech and Drama, Loyola University, Chicago, Illinois; Associate Editor of *Drama Critique*; host to the First Catholic Playwriting Workshop; Advisory Member of the Catholic Playwrights Circle.

Rev. Gabriel Stapleton, S.D.S.

President of the National Catholic Theatre Conference; Director of Drama, St. Mary's High School, Lancaster, New York; Co-Chairman of National Convention, 1961; director and playwright, Father has spent the past two years promoting NCTC and Catholic Theatre throughout America.

Sister Mary Marguerite, R.S.M.

Chairman, Department of Speech and Drama, Mercy College, Detroit; Charter Member NCTC; Co-Chairman, Detroit Area 1954-59; Organizer of various clinics, festivals in that area; studied at the American Academy of Dramatic Arts, Catholic University, Fordham University, University of Michigan; Editor of *Drama Critique*.

Sister Mary Immaculate, S.S.J.

Director of Drama, St. Joseph's Academy, Wheeling, West Virginia; Charter Member of NCTC; Treasurer and Affiliate Chairman of Committee on Grants and Fellowships; Chairman, Blue Ridge Region; Chairman of the National Convention, NCTC, 1961.

All in all, to quote a prominent retiring member of the Executive Board, "a winning team." The Executive Board membership will now be eleven members in accordance with the recent Constitutional revision.

WORTH NOTING . . .

✓ Nazareth College and Academy in Nazareth, Kentucky, reports that a regional Play Festival was held at Sacred Heart Academy last month, and Sister Mary Andrea, S.C.N., of the Presentation Academy in Louisville was placed in charge of high school activities in Kentucky. On Passion Sunday, Nazareth presented "The Comedian" under the direction of Sister Patricia Ann, S.C.N.

✓ The Serra Club of Omaha are sponsoring a one-act play contest open to all Catholic high schools in the Omaha archdiocese in honor of Vocation Month. The first prize is to be \$50.00 and a trophy to be awarded to the winning school.

✓ Samuel French will publish George Herman's "Brighten Every Corner" in June, and his play about Mother Clarke, "A Smell Of Cinnamon" in August. Both were Festival plays.



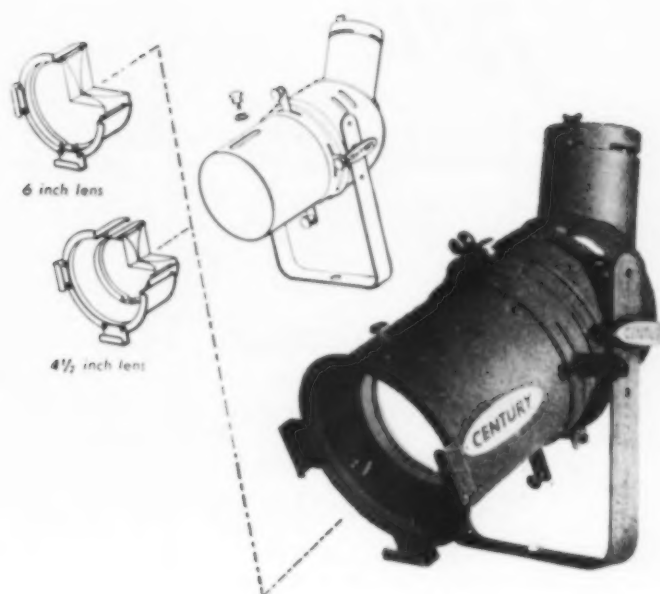
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SR. MARY IMMACULATE, S.S.J.

Mt. St. Mary Academy of Buffalo, new NCTC members, recently produced a highly successful "Boyfriend". This senior play netted \$3000 and starred Linda Dunn as Polly. Miss Helen Wesley directed, and Mrs. Rosemary Hollander choreographed. ✓

✓ The Jordan Players of the Jordan Seminary, Menominee, Michigan, produced Eliot's "Murder In The Cathedral" in March with William A. Murphy as Becket and under the direction of the Rev. Hilary Kouba, S.D.S. It was highly successful.



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THE CATHOLIC COLLEGE DRAMA SEASON

by Sister Mary Olive, S.P.

The characteristic that best describes a survey of what sixty-six of our one hundred and forty colleges have been doing this past dramatic season is—variety! Good, wholesome variety! A wonderful thing to find in a survey but a difficult thing to condense into a report.

ORIGINALS

Let us begin with a look at the life-stream of the theatre—the originals. Boston College, Clarke College, Georgetown University, Marywood College, Scranton and Regis College, Weston, put on more than fifteen original one-act plays between them. Original full-length plays were given at Barry College, Miami; Clarke College, Dubuque; Immaculate Heart College, Hollywood; Marycrest College, Davenport; Mount St. Mary's College, Los Angeles; Regis College, Weston; and St. Joseph College, Albuquerque.

Original Christmas plays were written and produced at Incarnate Word College, San Antonio; Chestnut Hill College, Philadelphia; and at Marian College, Indianapolis. Marymount College, Tarrytown, sent two casts out with an original Christmas play to tour over fifteen orphanages and hospitals. St. Francis College, Joliet, presented its own dramatization of "The Littlest Angel." Marian College, Indianapolis, dramatized the English ballad "Twelve Days of Christmas."

Two pageants were based on the liturgy. "Behold He Comes," written and produced at Mont Marty College, Yankton, is an annual Advent Liturgical play, and "The Church Year," an original liturgical pageant, was written and produced at Our Lady of Cincinnati College. Chestnut Hill College, Philadelphia, did a choric drama called "Genesis" by Sister Gretchen, S.S.J. A pageant called "The Mercy Hour" was given at St. Mary College, Omaha, and another called "Planted in the Wilderness" by Sister Rose Ann, S.C.L., was given at St. Mary College, Leavenworth, Kansas.

There were original musicals, too, as well as variety shows, revues, and even a minstrel. Ann Maria College, Massachusetts, put the whole student body into a variety show. Maryhurst College, Oregon; Mont Marty College, Yankton; and Marygrove College, Detroit, did much the same. Barry College called its original musical "Make It Sing." Chestnut Hill, Philadelphia, called its "Fluster's Last Stand"; Georgetown University called its "Anyone Mind?" and Mary Manse College, Toledo, called its "In a Sense Abroad." Catholic University always winds up its dramatic season with an original musical. Marywood College, Scranton, did a Christmas revue using orchestra, chorus, and dancing called "The Spirit of Christmas!" Quincy College, Illinois, did a one-act original "serious" musical. San Diego University called its minstrel—"Mirthquake II." The Humanities Division of St. Mary College, Omaha, wrote a children's musical, "The Moor's Legacy," based upon the Washington Irving story.

Twenty years ago such a survey would not have revealed work in the field of dance, in "dance drama," "interpretative dance," and even "ballet." It is thrilling to find so many of our colleges using this fascinating theatrical form. Mercy College, Detroit, has Sara Lee Stadelman as a permanent member

of its faculty. Marygrove College, also in Detroit, produced the ballet "Nutcracker Suite," while New Rochelle College, besides doing "La Boutique Fantasque" with its dance group, is also planning a dance program in the spring. Webster College presented an interpretative dance version of "The Hound of Heaven," and Immaculata Heart College, California, did "Everyman" in dance drama and produced the original play, "The Fence," through the media of dance, oral reading, and music (also original). St. Mary College, Omaha, presented "Christmas, 1620" as a dance pantomime with choral background. St. Procopius College gave a new Christmas oratorio called "A Light for the Darkness," written for orchestra, chorus, and ballet. St. Mary College, Leavenworth, called its original modern dance interpretation of the Proper of the Mass for the Feast of the Immaculate Conception "Immaculate Mater Dei." "The Story of the First Christmas," a cantata with pantomime, was given at Incarnate Word College, San Antonio.

CHILDREN'S PLAYS

Original children's play were written and produced, also. Sister Fleurette saw her play with the delightful name, "Out of the Booby's Box" presented, with music written especially for it by Sister Mark. After its "home" performance at Immaculata Heart College, Los Angeles, it was played on tour about twenty times! Newton College of the Sacred Heart put on an original version of "Beauty and the Beast" written by a student and directed by a student.

The survey showed a large increase in the number of colleges that put on plays for children. Twenty-one of the sixty-six colleges who answered the survey gave children's plays during this past season. Many of these were student directed. Immaculata Junior College in Washington, D.C., presents a complete season of children's plays. This year they included "The Wizard of Oz," "Little Women," and "Alice in Wonderland." Marygrove College did "The Three Bears" and took "Cinderella" on tour. St. Joseph College, Albuquerque, is planning three summer stock productions of children's plays during July and August. The Speech Choir at Incarnate Word College, San Antonio, presented "Rumpelstiltskin" in puppetry.

Other colleges each of whom gave one children's play during the past year, are: Barry College, "The Clown and the Circus" by Conrad Seiler, student directed; Clarke College, "Alice In Wonderland"; Marymount College, New York City, "The Snow Queen and the Goblin"; Fontbonne College, "The Last of the Leprechauns"; Mont Marty College, Yankton, "Sing Ho for a Prince"; Mundelein College, "The Sleeping Beauty" by Charlotte Chorpennig; New Rochelle College, "The Clown who Ran Away"; Our Lady of Cincinnati College "Cinderella's Night Off"; St. Mary College, Leavenworth, "The Wizard of Oz"; St. Xavier College, Chicago, "Cinderella of Loreland"; Viterbo College, "The Cobbler and the Elves." Saint Mary-of-the-Woods College gave a special matinee of "Mrs. McThing" for 500 parochial school children in Terre Haute.

MUSICALS

The two most popular musicals this year were "The Boy Friend" and "Oklahoma." Notre Dame University, St. Joseph College, Albuquerque, and St. Louis University gave the first one and Mercy College, Detroit, St. Procopius College, and Webster College all gave the second. Mercy College gave "Amahl and the Night Visitors" as well as "Oklahoma." Fontbonne College, St. Louis, did two musicals also: "The King and I" and the opera, "In the Cleft of the Rock," written by Sister Cecelia Clare, S. P., for the Lourdes centenary. Mont Marty College, Yankton, also gave Sister's opera.

LaSalle College, Philadelphia, and St. Xavier College, Chicago, did not reveal the titles of the musical they plan to do. Other colleges and the one musical they produced are: St. Mary College, Notre Dame, "Plain and Fancy"; St. Mary of the Plains, Dodge City, "Where's Charlie?"; Saint Mary-of-the-Woods College, an Americanized version of Gilbert and Sullivan's "Iolanthe"; Santa Clara University, "See How They Run"; and Viterbo College, Mozart's opera "Bastien et Bastienne."

READER'S THEATRE

"Murder in the Cathedral" was done in Reader's Theatre with student directors by both Georgetown University and St. Mary College, Omaha (who used a drama quartet.) Clarke College did two plays in this technique—the original "Brighten Every Corner" by George Herman and now published by French, and Schiller's "Mary Stuart". Gwynedd — Mercy College used a student director for a Reader's Theatre production of "Victoria Regina" as did Manhattanville College of the Sacred Heart for "Agamemnon." Manhattanville did a second book-in-hand production of "Right you Are" by Pirandello, while New Rochelle College held books for "The Diary of Ann Frank," Fontbonne College for "The Barretts of Wimpole Street," Saint Mary-of-the-Woods College for "The Skin of Our Teeth," and Viterbo College for "O'Halloran's Luck" by Stephen Vincent Benet. Marymount College, New York City, gave a reading of comparative scenes from Schiller's "Mary Stuart" and Anderson's "Mary of Scotland" at the Speech Association of the Eastern States Convention in New York City.

ONE-ACT PLAYS

Most of the one-act plays reported on were student directed and most of them were included in "evenings" of one-act plays. These "evenings" seem to be in almost all cases annual affairs. Forty-two of the sixty-six colleges gave one-act plays. The list of these plays look like the table of contents in an anthology of one-act plays. Very few of them were given by more than one school, which certainly shows the wealth of material.

Those produced more than once were: "The Happy Journey" by Thornton Wilder, given five times; cuttings from "Mary of Scotland" by Maxwell Anderson, and "Riders to the Sea," both given three times. "Aria da Capo" and "The Princess Marries a Page" by Edna St. Vincent Millay (Continued on Next Page)

COLLEGE SEASON . . .

were both given twice. Cuttings from "Anastasia" were given twice. Many colleges such as Alverno College, Milwaukee, simply stated they were doing a program of one-act plays, student directed.

An interesting combination of scenes from different plays held together by some unifying element was seen in a production of "Electra" using scenes from Sophocles, Giraudoux, and Peman put on by Newton College of the Sacred Heart. St. Louis University also used this idea in two of their season's offerings. The first, "An Evening with George Bernard Shaw," used scenes from "St. Joan," "Androcles and the Lion," "Misalliance," and "Anthony and Cleopatra." The second production was called "Love Scenes from Athens to Broadway," including scenes from "Hippolytus," "Noah," "Troilus and Cressida," "The Tempest," "Tartuffe," "Love for Love," "Paola and Francesco," "Ticket of Leave Man," "Private Lives," "Rose Tatroo," and "Jack or Submission."

Two interesting lecture recitals were given at Chestnut Hill College, Philadelphia, and at Clarke College. Chestnut Hill gave one on the Oriental theatre with excerpts from Oriental plays and one on the French theatre with excerpts from French plays. Clarke College called its first one "Mime in Theatre", and its second one was George Herman's program on medieval theatre, "Heaven And Hell-Mouth."

FULL LENGTH PRODUCTIONS

Here again we run into great variety and great uniqueness. Among the Greek plays only four were chosen, but all of them were given more than once. "Antigone" had four performances; "Medea," "Oedipus Rex", and "Electra" each had two. Shakespeare was not very popular either. Only four of his plays were given and each one only once: "Twelfth Night," "The Tempest," "Othello," and "As You Like It." The only other Elizabethan play chosen was "The Knight of the Burning Pestle" by Beaumont and Fletcher. The medieval theatre was represented by three plays: "Everyman" done twice, and "Gammer Gurton's Needle" and "The Miracle of Theophilus" each done once. Between Shakespeare and the modern period only two English plays were produced: Milton's "Comus," and Goldsmith's "She Stoops to Conquer," each by only one school.

Among the foreign countries with importations in translation, the most popular single country was France. Ten plays by Anouilh, Claudel, Giraudoux, Gheon, Marceaux, and Moliere were given. Plays from other countries were: two Chinese, "Lute Song" and "The Chalk Circle"; two Spanish; two Russian, "Crime and Punishment" and "The Cherry Orchard"; and one German, "Mary Stuart" by Schiller. Importations from Great Britain include three performances of Noel Coward's "Blithe Spirit"; two performances of Enid Bagnold's, "The Chalk Garden"; and one performance each of Carroll's "Shadow and Substance," Shaw's "Arms and the Man," Fry's "The Lady's Not for Burning," Greene's "The Living Room," Barrie's "Alice Sit By The Fire," and "Dear Brutus." Saint Mary College in California is the only one to do "The Prisoner" by Bridget Bolan.

Among American plays: "The Torchbearers" by George Kelly was given three times; "The Heiress" three times; "The Matchmaker" three times; "The Crucible" twice, "The Late George Apley" twice "Harvey" twice and Mrs. McThing"

twice. About thirty other modern American plays were produced each by only one college.

Several colleges gave Passion plays during Lent. Among them were Emmanuel College in Boston who gave "Pilate's Daughter," Marymount College, New York City, with "The Compassion of Mary," San Diego University, "The Betrayal," and Manhattanville College of the Sacred Heart with "The Retrial of Christ."

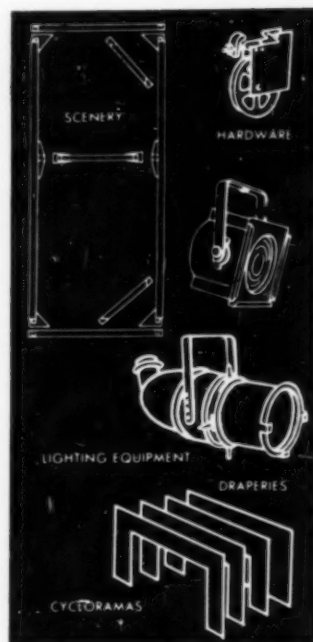
Nativity plays included: "Christmas on the Village Square" by Henri Gheon given at Barry College, "A Child is Born" by Benet given at Marylhurst College and at St. Xavier's College, Chicago; "Bethlehem" by Houseman at Mary Manse College, "The Long Christmas Dinner" by Thornton Wilder at Molley Catholic College, and "The Other Wise Man" at Anna Maria College, Massachusetts.

The only disappointing element in this survey was the lack of response. If four more colleges had answered half the number of our membership would be represented in these pages. Some interesting and perhaps valuable conclusions could be drawn were the picture more complete. As it is, only several very tentative and nebulous indications can be pointed out.

There seems to be a decided increase in the number of colleges who give plays for children and also in those doing dance drama. There seems to be a decrease in the number of classics produced and an increase in the number of "modern"



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plays selected. A large proportion of these colleges answering the survey are doing evenings of one-act plays and most of these are student directed. The most heartening sign of all is the strong indication that more and more original material is being written and produced. This surely will help keep theatre alive.

Those colleges whose names are not specifically mentioned in the survey because the plays they offered this year fell within the categories I summarized are here listed so that they will know their material was received and was incorporated into this report:

Albertus Magnus College, New Haven, Conn.; Annhurst College, Putnam, Conn.; Dominica College of San Rafael, California; Holy Family College, Philadelphia, Pa.; John Carroll University, Cleveland, Ohio; Manor College, Philadelphia, Pa.; Marymount College, Los Angeles, California; Regis College, Denver, Colo.; Rosary Hill College, Buffalo, N. Y.; St. Benedict's College, Atchison, Kansas; St. John Fisher College, Rochester, N. Y.; St. Joseph College, Emmitsburg, Md.; St. Mary-of-the-Springs College, Columbus, Ohio; St. Rose College, Albany, N. Y.; St. Theresa College, Kansas City Mo.



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✓ WORTH NOTING

✓ The Caviar Club of Wheeling College presented "Heaven Help Us!" by Rose Ann Ellem recently under the direction of the Rev. Gerald Kernan, S. J. Barbara Brotherton was stage manager, and Mary Pat Worls handled the customing chores.

✓ Mt. St. Benedict Academy in Crookston, Minnesota, recently produced Sister Marcella Marie's "The Last of the Lepracauns" as their Junior Class play. Sister Mary Magdelene, O.S.B. directed. The play is scored by Sister de La Salle, C.S.J.

✓ Rosary College Players presented "Sabrina Fair" last month in the college auditorium. Two senior projects were produced in March, both childrens' plays: "Little Lee Bobo" and "Cinderella".

Nazareth College of Rochester, New York, will offer "The Importance of Being Earnest" this month, and the one-act play "The Marriage Proposal" on the 17th in conjunction with May Day and the college's Spring Festival. Earlier this year they produced "The Heiress" and Gheon's "Christmas In The Village Square". Miss M. A. Stuhluh is director.

The Stratford Festival of Ontario, Canada, have announced their seventh annual season. Included on their program will be Peter Wood's production of "As You Like It" and Jean Gascon and George McCowan's production of "Othello". Douglas Campbell, Irene Worth and Frances Hyland will be featured. Also scheduled is Offenbach's "Orpheus In The Underworld" with Martial Singher, and individual concerts of folk music with Pete Seeger and the first American appearance of Soviet pianist Lev Oborin.

The University of Kansas City will present Lorca's "Blood Wedding" this month under the direction of J. Morton Walker. Last month they featured "The Magic Horn of Charlemagne" by Patricia McIlrath.

Marymount College, Tarrytown, New York, in conjunction with the NCTC Greater New York Unit and the NFCCS sponsored a one-day drama criticism clinic at which the Rev. Gabriel Stapleton, S.D.S., spoke. He also spoke on "Trends in Contemporary Drama" at the April meeting of the Eastern Ursuline Alumnae, and at the Critics Forum of IFCA two weeks later on "J. B."

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